



MY NAME IS...

REPRESENTING
MEDICAL
PROFESSIONALS
WHO MUST BE
PERSONS OF
TRUST IN A
HEALTH CRISIS

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Janice MacDonald

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PRESIDENT'S LETTER



What a crazy year it has been! In January I traveled to the Maldives, Singapore and Tokyo for our belated honeymoon... completely unaware of what was already happening in China and headed our way. Then in early March I was in Washington DC for a coin research project just as the world was shutting down for the COVID pandemic. It was eerie to see the shops and museums shut down on a moment's notice, the empty streets, silent hotel lobbies and solemn airports. I'm lucky to have made it home just in time to isolate with my family as the stay-at-home orders came down here in California. We are counting our blessings.

And now, as I write this, there are desperate protests worldwide against police brutality as people have reached their breaking point.

Artists have always used their art in a cathartic way to express their reactions to events. Two pieces I have found particularly moving recently are these from Magdalena Dobrucka in Poland. "Fear" and "Protest".

Many AMSA members, too, have been creating art as a response to these and other pressing events around us, as you will see in this issue. Others create art to escape the realities. Both are valid paths.

I admire those of you who express yourselves this way. I have found that I am one of those who struggle to stay focused on my art these last three months. I obsessively check the news and feel a complex tornado of emotions. Still, I force myself to my desk and keep my pencil moving across the paper and tools moving through plaster. My perseverance has paid off and I have completed some new pieces that I look forward to sharing with you.

I appreciate all of you and the community we have built around our love of art and medals. Please keep creating and sharing.



Fear
Magdalena Dobrucka



Protest
Magdalena Dobrucka



SEEKING RELIEF

ISN'T THIS EVERYONE'S PREOCCUPATION? WELL, OF COURSE IT IS. SO WHAT DOES THIS MEAN, AND WHY ARE WE OBSESSED WITH IT?

JAMIE FRANKI

People frequently ask "how are you?" I often respond that I'm seeking relief. I'm always seeking relief in one way or another, and it's a safe bet you are as well. As an educator and lover of language, I've often found solace and perspective in the meaning of words. Now, more than ever, words matter because of the ideas they represent, connect and modify. What does it mean to seek relief? Defining the words can add clarity to the question.

Let's start with the easy part we can all agree upon. To seek means "attempt to find something." The something is usually a profound truth or solution, a something on an epic scale. You don't seek your misplaced cup of coffee – you look for it. If we are seeking, it's likely for something we deeply care about.

Now, the tricky part. Relief means different things to us all. For many of us, relief most often is a feeling of comfort from the ending of a stressful situation. I made it home – what a relief. My car was totaled, but I walked away whole – what a relief. You get the idea. In this sense, relief is a sudden rush of normalcy. You've gotten past something scary or intense, and now you are in a better place. In such instances, nothing feels better than our fleeting moment of relief.

Far too often, relief is connected with the vanquishing of physical pain or emotional distress. You can walk into almost any store and find options behind the counter. This kind of relief comes in a something – in a pill or an ointment, a needle in the arm or a shot in a glass. This kind of relief is a true miracle when it works, but it's often elusive and sometimes it's just a lie to make us feel better.

In times of emergency, relief is all about extraordinary assistance. We GIVE relief to those who are victims of unexpected tragedy or dire need. This kind of relief is an empathetic, charitable response, made for the good of others. This kind of relief can be controversial, but it is this aspect of relief that gives me the most cause for hope in humanity.

If you are reading the AMSA Members Exchange, relief is a sculptural technique. Unlike fully dimensional sculpture, relief is a frontal, illusionary depiction of emerging dimensional subjects and forms from a surface. Relief is usually classified in terms of topographic separation from a surface field. More separation from field results in high relief, while much less results in a more illusionistic low or bas-relief. While relief is indeed frontal, the possibilities of directional interplay between light and relief create a beautiful range of subject renderings. Art in relief can be found everywhere man has ever lived throughout our traceable history. Humans record and express their most important ideas and values in relief. It may be our most durable and important mode of expression.



Seeking relief as an artist is a defiant act of optimism. I never know if I'll be able to successfully model a subject in plastilina until I get my fingers into my ideas and start modeling. Each time I separate a mold, I fear the worst and hope for the best. Every time I present a concept illustration for a relief design competition, I assume it will be used and the work is of the utmost importance (even though in most cases the drawings never become actualized into relief and no one but a few people will ever see the work again.) Projects involving relief are often lengthy endeavors and can involve a lot of people. Relief requires practice, research, dexterity and ingenuity. Relief projects are often very public and quite important. Relief adorns the houses of our worship and governance. Relief illustrates the coin of all realms. Opportunities to create public art in relief are highly competitive. It is for all these reasons that I'm so compelled to seek relief as an artist. The ultimate payoff for all the challenge is seeing (or even better, holding in one's hands) a finished piece of relief rendered in light, shadow and substance.

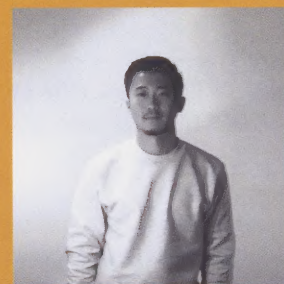
Ultimately, the act of seeking relief is a tendency that defines and unites us. This is an important idea to embrace in such uncertain times of polarized opinion and abundant challenge. We all want to feel more comfortable or less in pain. Hopefully, we all want to help some people, at least sometimes. And we all want to believe in things that represent value and worth of all measures. Perhaps we can all find relief in knowing we are all seeking something worth finding.



Jamie Franki is a Professor in the Department of Art and Art History at the University of North Carolina at Charlotte. He was an original and longtime member of the United States Mint Artistic Infusion Program and is a frequent designer and sculptor of medals for the American Numismatic Association.

IN THE NEWS

**BE TRUE TO YOURSELF
AND BE SINCERE TO
YOUR CREATION**



AMSA member Jiannan Wu was featured in an interview sharing his art practice experience, thoughts, and perspectives by Li Tang, a New York based online platform that is dedicated to providing a voice for contemporary Asian culture.

"The core of art is communication, and the community of artists is the closest social circle and the most direct communication platform. In fact, not only artists, but also everyone in the society needs community. The need for community is not only for communication, resource sharing and information obtaining, but also for human nature."

To read the full interview, visit litang.zone

ADJUSTING WOOD'S METAL TO CREATE NEW ALLOYS

ZEINAB AHMAD, DAN LANFEAR, KAITLIN MURRAY, SARAH
SEAGRAM, AVA GALLANT, CORYN LE, STEVE
KOSMAS, AND MARK BENVENUTO

We have written in the past about using Wood's metal fusible alloy in making medals, specifically the ease with which a person can work with it, since the alloy melts in boiling water. For us, a fun and educational part of producing medals is finding alloys that can be worked at low temperatures, so that the entire process requires nothing more than inexpensive materials and equipment that can be used in any studio, and that qualifies as safe and easy to use. We'll admit this started as an experiment in a chemistry lab – the exploration of different metals and alloys that melt at low temperatures – but it has included a component in which medals were made, right from the beginning. Indeed, the medals aspect of this meeting of science and art has been the most enjoyable for many students.

We'll define low temperature alloys as any that melt in boiling water, simply because Wood's metal does so. There are several others as well, but during the course of the winter semester (right before and during the very beginning of the COVID-19 pandemic) we used Wood's metal fusible alloy extensively. There are a couple of disadvantages of this alloy though, namely the lead and the cadmium that are part of its composition. Neither metal is automatically something dangerous to work with. But we wanted to know if there was some means by which we could adjust Wood's metal, possibly making it safer. A bit of history might be in order here.

Dr. Barnabas Wood lived in the middle of the nineteenth century, and has gone down in history as being both a dentist and an inventor. He appears to have discovered the alloy that bears his name, although it was a friend who suggested he get the honor of the name. Yet there does not appear to be any lasting record of just why the good doctor pursued this metal. We might imagine that it was perhaps to be used as some dental amalgam, but that's all this is - a guess.

Whatever the original reasons for Dr. Wood's work, he seems to have left it at the alloy known today, 50% bismuth, 26.7% lead, 13.3% tin, and 10% cadmium. We wanted to know if more could be done with it. We also wanted to know if any new alloys we produced might be useful in producing medals, if any new alloy would have the look and shine of a metal like tin.

Our approach to producing any new alloy is actually very simple: melt a sample of Wood's metal in boiling water, immerse a sample of tin in the molten metal, wait up to 45 minutes, then take out any tin that was not melted into the



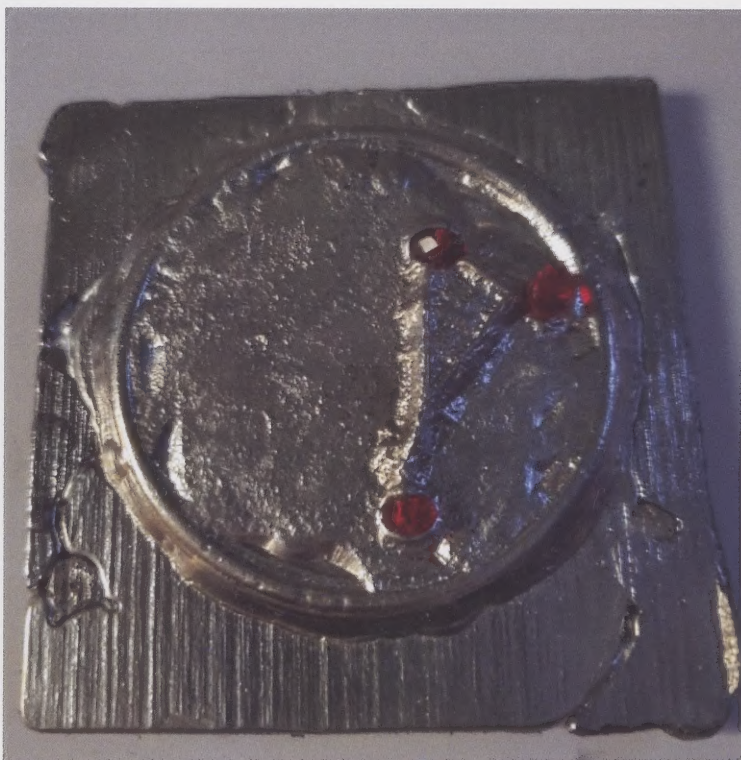
Wood's metal and weigh it. At least in theory, this ought not to happen, since tin melts at 232°C, far above the boiling point of water. Yet in only 5 minutes, in taking the tin back out of the melted alloy, it had lost weight. By 45 minutes, we found that up to 22% by weight of tin had been incorporated into the alloy. It may seem like a small, rather technical achievement, but we were able to create a new alloy with a greater percentage of tin in it than Wood's metal, and that still melted in boiling water. The photo shows a tin bar that was partially immersed in water into which wood's metal had already been melted.

Using graphite blocks as molds has become something of a standard method in our chemistry laboratory course, where we first examine and create the metal alloys, then allow any student who wants to carve a design in graphite to do so. Graphite is soft, easy to carve with any wood working or metal working tool, and able to absorb the heat of molten tin, or of low melting alloys. Carving a design takes the most time in this entire process, as students at times wish to take a block home from the laboratory, and work with tools they already have. Plus, we feel that time should not be a restraint or a problem when it comes to producing an aesthetically pleasing design.

Also, we recognize that carving in graphite is a new experience for students, and want to give them adequate time to explore what their design might look like. They are encouraged to make sketches on paper first, and reminded that the graphite design must be worked in the negative. In a few notable instances, students in the past who have managed to forget this final suggestion have produced medals that gave the group something of a laugh – such as an outline of Michigan facing the wrong way, or an outline of Africa showing a similar “mis-direction.” It is part of learning how to produce a mold; and those students have gone on to succeed in producing good designs on their second attempt.

We have used tin extensively for casting uniface medals in these graphite molds in part because the finished object has a beautiful shine to it. There is no need for any further treatment to the surface, no buffing, smoothing, or creating a patina. Yet working with tin often requires a heat source such as a gas flame. Our new technique, the addition of tin to Wood's metal, allows us to work at the temperature of boiling water. This appears to be very low compared to any other technique by which medals are cast. Importantly, the finished medal has a look very much like one produced from tin. The shine and luster is virtually the same. The second photo shows a medal, one with simply an abstract design, which was made using this Wood's metal alloy, enriched with tin, and with three small, glass “jewels.”

We intend to continue to experiment with the addition of tin to low melting alloys. There are others besides Wood's metal fusible alloy, and we intend to see how much tin can be alloyed into such metals.



RECENT WORK



“

I was inspired to design and sculpt a medal to commemorate the Great Italian Renaissance artist Raffaello Sanzio For the 500 Anniversary of this death.

LUIGI BADIA

FROM THE COVER

“

To a child, an individual wearing a mask can represent a threat - it can bring up memories of "the bad guy". To an individual with a hearing difficulty, the mask gives a muffled voice with no lip motion to help convey communication. Covering the mouth and nose takes away so much of the personality of the wearer of that mask - a smile is invisible and only the eyes and voice give any indication of intent to communicate. The piece is my way of expressing the "broken health system" the United States is experiencing- thus, the broken edges. As I continue my journey with this medium, I find that it allows me to tell a story in a way that gives it a permanent place in peoples lives.

JANICE MACDONALD



RECENT WORK



”

Two were done from life and the rest from various photos, paintings and sketches of men long dead. I call it 'forensic sculpture', trying to piece together a likeness from various clues.

Artistically not very inspiring, but technically quite tricky.

MICHAEL MESZAROS

”

It's my statement on the salmon issue here in the Northwest, in particular about the sea lions eating up the salmon that are the main food source for the orcas, the killer whales.

ANNE-LISE DEERING



Sea Lion



A series addressing the fragility of the environment and human life. I've returned to these themes recently in response to the challenges of our social isolation and recognition of mortality during this tragic Covid Spring. We seem to be experiencing a collective Memento Mori: an ever present reminder of death, with daily reports of case statistics and alarming news of those who have succumbed to the virus. As stay at home directives, quarantining and social distancing have become our everyday reality, staying well is connected more than ever to community, and global, cooperation.

II

My medals are fabricated with salvaged and recycled materials, including industrial metals, marine and domestic hardware. I join each piece to highlight surface, color and texture and to exploit the properties of each metal. My medals often incorporate my traditional gelatin silver prints to combine two and three dimensions into a unified form. Collaborating with collected materials inspires me to create both abstract and figurative medals referencing history, nature and ecology, universal myth and social and political change.

Justice

1oz fine silver 1.5" diameter

Commissioned by Silver Shield,
struck by Golden State Mint



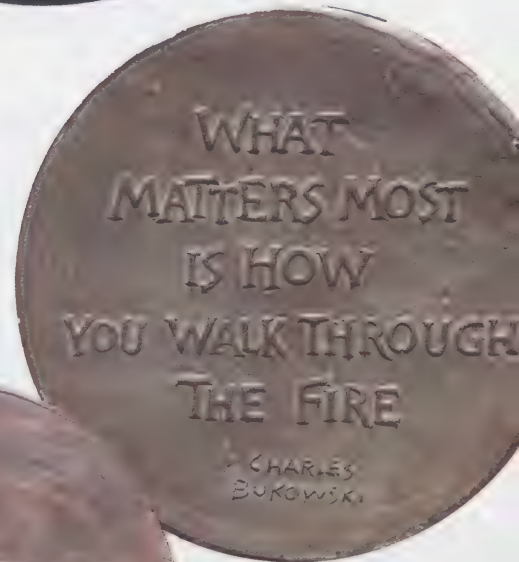
Plaster mold by
Heidi Wastweet
Drawing by
Gary Marks

II

"NO JUSTICE - NO PEACE!" is the chant I've been hearing these last weeks in the news. It calls to mind these two recent medals that I was commissioned to make. "Justice" is a silver round for Silver Shield. My client wanted to portray the feeling of peace that comes when justice is ultimately realized. The K-9 medal is in production now at Golden State Mint as a one ounce silver round for the City of Lebanon to honor their police department. This was designed by Gary Marks long before the police brutality protest we are seeing now. To me it represents those officers who are trying to uphold the ideals and high standards that all police should be held to.

BUKOWSKI MEDAL

Eugene Daub



IT

These are plaster casts with paint patinas in an attempt to visualize a final glaze. What makes it different is that it will probably - for budget reasons - never be bronze. Which opens the door for other possibilities such as fired clay. What I like about the ceramic medals is that it puts the production in the hands of the artists and makes it affordable for editions.



II

The Great Bone Of Contention was reportedly found in the Midwest. Even today, the exact place in the Midwest is unknown, but the authenticity of the bone is accepted. This is what we know with certainty: for centuries, religion, politics, culture, economics have been contentious issues. Because of the sacred nature of this object, I have created a reliquary to allow people to observe it but not come in contact with it, lest they become contentious.



The Curse of 2020





Waterfalls d'Orquevaux France,
130 x 125 x 13 mm



Chateau d'Orquevaux France,
120 x 120 x 17 mm



Church d'Orquevaux France,
122 x 115 x 10 mm

Geert and I were artists-in-residence at Chateau d'Orquevaux in France in February 2020. Twelve artists from different countries were selected from an application process comprised of 1000 applicants, Geert being the only sculptor. He designed the attached three medals at the Chateau. However the casting in bronze, here at the foundry in Kelowna, has only just been finished for these medals. It has been an incredible artistic experience for all of the selected artists.



||

I've been experimenting with sculpting at a small scale to skip the reduction phase for some pieces. These three faces are a little over 4 inches. I try to challenge myself to stay loose while still sculpting big. I make a negative plaster from the original clay, refine that, make a wax copy and mold, then I cast in hydrostone. I've also been experimenting with casein paints. I use a casein emulsion mixed with ground pigment and use it on the hydrostone before it's fully dried out. Kind of like a fresco technique. The colors are incredibly vibrant and once dry can be polished with a cloth to a very smooth finish. Casein paint is incredible - I was introduced to it by Eugene Daub.



THE CORONA SERIES

Jeanne Stevens-Sollman

Lockdown. How to cope with days of isolation and yet we are experiencing few days compared to those who are in refugee camps, those who like Anne Frank who hid for over 400 days in an attic, those who remain neglected in nursing homes. Our isolation is nothing. But still we are anxious because we are human. Most folks are finding that music and gardening are lifting their spirits. So I too have found that working in the studio and in the garden has helped the days pass, rolling into one another so we sometimes don't know where we are.

Consequently, the interlocking four-part medal, Earth Day, 2020, the Corona Garden, was created. Each piece is a part of my garden, text is added to commemorate the pandemic. The block of Earth measures 62 x 52 x 57 mm in bronze.

On a more simple note is the invasion of the "murder hornet" coming at the world in an enormous size, two inches, with a horrific sting. Although it has managed to stay in the Northwestern part of the US, a species from Asia, it is here. The medal is bronze, 78 x 65 x 10 mm. Bee Safe again is commenting on the pandemic and possibly a future curse.

*Earth Day 2020: The Corona Garden
Four-part interlocking medal*



Earth Day 2020 Obverse Open



Reverse



Bee Safe



AMERICAN NUMISMATIC ASSOCIATION WORLD'S FAIR OF MONEY 129TH CONVENTION MEDAL CREATED BY DON EVERHART

COIN UPDATE PRESS RELEASE



Retired United States Mint designer, sculptor, and engraver, Don Everhart, has finished his plaster sculptures of the American Numismatic Association World's Fair of Money 129th Convention medal. The medal depicts the bust of Pittsburgh area born environmentalist and biologist Rachel Carson.

The August 4th - 8th ANA Convention is in a state of uncertainty in light of the restrictions related to the COVID-19 pandemic. The ANA and the Pennsylvania Association of Numismatists (PAN) are moving forward with the convention medal regardless of the annual numismatic gathering's fate. The medal will be produced in the sizes and metal compositions of previous ANA convention medals; 1.5" bronze, 2.75" bronze, and a two-medal set of 1.5" bronze and silver. Pricing will be announced at a later date.

The medal design came as a result of a December 2019 PAN board meeting when board chairman Donald Carlucci queried those in attendance with medal topic preferences. Previous ANA / Pittsburgh medals have depicted John Mercanti's 1989 design of young Major George Washington overlooking the French advancement to the fork of the Ohio Valley prior to the French and Indian War, and Jamie Franki's 2011 ANA-National Money Show medal of Andrew Carnegie and Andrew Mellon obverse with a ladle pouring molten steel reverse. After some ideas and discussion, Carlucci presented a very compelling presentation as to why a Rachel Carson medal would be appropriate today.



Mr. Carlucci's convincing discourse about the extraordinary life of Rachel Carson had the PAN board members sold on the idea. The next step was to contact ANA membership Chairman Carey Hardy to acquire ANA approval. Initially when speaking of a medal subject, many questioned who is Rachel Carson, and why, with so many Pittsburgh historical titans of industry, would she be selected? A George Westinghouse medal certainly could be a more popular choice. A few things come into play to understand why. Her tireless work had a profound effect on preserving our national symbol that graces much of our coinage. The year 2020 marks the 100th anniversary of the passage of the 19th Amendment, guaranteeing and protecting women's constitutional right to vote. Women are more involved in numismatics today than at any time in history including our ANA executive director and board members, owners, and managing partners of large numismatic companies, coin show coordinators nationwide, the creation of the Women in Numismatics (WIN) organization, to the increasing number of young girls participating in young numismatist programs nationwide. The recognition and increasing awareness of global climate change is something that Rachel Carson would have had a profound interest in today if she were still alive.

The ANA readily approved the creation of a Rachel Carson convention medal and the next step was to find an artist.

PAN has had a very good relationship with Don Everhart. His skill at design and portraiture sculpting is uncanny with his ability to capture the essence, passion, and personality of the subjects. We witnessed this first hand when Don created the Pope Francis visit to Washington D.C. medal for PAN. The end result was perfect. PAN President Thomas Uram called Don and asked if he would be interested in designing and sculpting the Rachel Carson medal for the August ANA World's Fair of Money. He readily agreed to the project and went to work.

Don Everhart's enthusiasm grew as the project progressed to these beautifully finished plaster sculpt. He describes the obverse and reverse as such:

“

When designing the medal, I first re-read her book, "Silent Spring". I had read it when I was in elementary school and definitely needed a refresher. As stated before, the pesticides negative effect on the air, land, and water was particularly devastating. My obverse design attempts to illustrate all three elements of the natural world most affected by the use of chemicals to eradicate pests. An eagle flies in the sky, a deer and fawn browse on vegetation on a farmer's field while fish swim in a fast moving river. Her favorite butterfly, the Monarch, is perched on her name. A solemn but hopeful look is present on the portrait of Carson. I am sure she would still be unsatisfied and still be battling for our environment had she lived today.

For the reverse, I have depicted a bald eagle as it swoops down onto the water to snag a trout to bring back to the nest to feed her hatchlings. The American bald eagle has been a success story thanks to Carson's unwavering efforts to make our natural world more safe and livable. In fact, I have witnessed many eagles on my bike while riding in Pennsylvania and beyond. It is always a thrill to witness this majestic bird in flight. They are unmistakable with their size and white head and tail feathers as they glide through the air. They are usually found near a water source, where its main diet consists of fish. The American Bald Eagle deserves its place as our national symbol. To see one in flight is to witness one of the most majestic creatures to inhabit this precious earth that we all inhabit.



AMSA TIME CAPSULE

HEIDI WASTWEET

AMSA has a rich history and has created wonderful memories. A handful of dedicated members have been here since the very first meeting in New York City in 1982. We have also lost many members over the years and each and every one made an important contribution to the art of the medal.

As the years tick by there is a danger that knowledge of these contributions fades. For example, my first medallic art teacher, Don Dow died before the advent of the internet and there wasn't much written about him, even though he made many medals and was a profound influence on me.

The AMSA Board of Directors has approved a plan to honor all our members who have passed on with a permanent memorial section on the AMSA website. There will be a separate page for each person with photos and text about their connection to AMSA.



clockwise from above - Trout Run Workshop participants; George Cuhaj and Don Everhart at the Salmagundi Club New York; Leonda Finke demonstrating carving techniques;





clockwise from above - Hugo Greco lecture on patina; Jeanne Stevens-Sollman; Trout Run exhibit; Trout Run group



If you have any photos you could share with us for this project or if you are willing to help write about someone, it would be greatly welcomed and appreciated. Please reach out to AMSAnews@frontier.com

A big thank you to George Cuhaj for all of these old photos here. If you would like to see more photos like these, check out the AMSA Facebook page where he has uploaded many more. If you have photos of past AMSA events we would love to see them posted to AMSA's Facebook page also. If you are not sure how to do that, ask us and we will help you.



LA MÉDAILLE-C'EST MOI

MY FAMILY

THE MEDAL-THIS IS ME

STAY HOME MAKE MEDALS STAY

STAY HOME MAKE

MAKE MEDALS STAY HOME MAKE

15TH INTERNATIONAL PROJECT OF PROF. BOGOMIL NIKOLOV

MAY 2020



Adrian DiMetriou, USA



Amanullah Haiderzad, Afghanistan/USA



Andrey Mishin, Russia



Ann Shaper Pollack, USA



Anna Petáková, Czechia



Anton Ivanov, Bulgaria



Carolina Marques, Portugal



Carla Klein, The Netherlands



Ekaterina Dimitrova, Bulgaria



Elena Kaushal, Bulgaria



Emil Bachiyki, Bulgaria



Filipa Batista, Portugal



Eva Le, Portugal



Georgij Postnikov, Russia



César Enes, Portugal



Eva Harmadyová, Slovakia



Gyula Péterfia, Hungary



Inês Alves, Portugal



Ivanka Mincheva, USA



James MaloneBeach, USA



João Bernardo, Portugal



João Duarte, Portugal



László Szlávics, Jr. Hungary



Li Linjie, China



Māra Mickeviča, Latvia



Mariana Carvalho, Portugal



Nikif, Latvia



Raya Zlatkova, Bulgaria



Polly Purvis, USA



Rita Margarida Abrantes, Portugal



Sebastian Mikołajczak, Poland



Sofia Aires, Portugal



Sofia Moreira, Portugal



Stevlin Yovchev, Bulgaria



Svetlana Saveljeva, Latvia



Teodor Kiriakov, Bulgaria



Valentina Kirilova, Russia



Valeri Kozarev, Bulgaria



Katya Potskova, Bulgaria



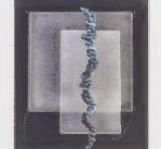
Vitor Santos, Portugal



Vitória Moura, Portugal



Melek Tokuyan, Turkey



Vyara Ivanova, Bulgaria

